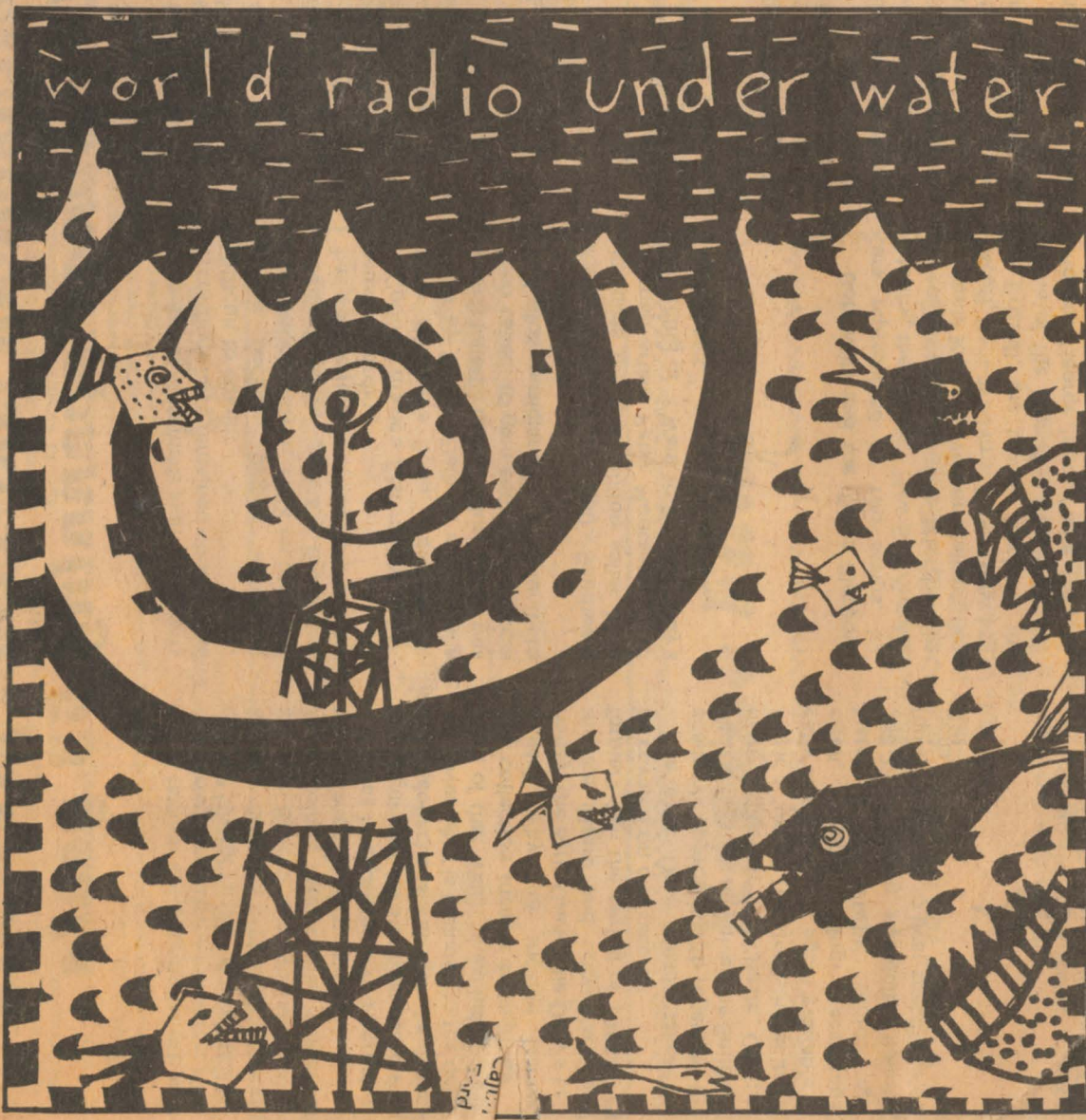


WUW

91.1 fm
stereo

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SUMMER 1982 PROGRAM GUIDE



Catherine Butler

Recorded folk music is alive and well and living in...

by Bob Harris

Since folksongs are often depicted as the music of the average man, it is very easy to think of folk performers as limited to live performances before their faithful constituents. Certainly, if folk music were to lose its live aspect, it could easily die as a form from a lack of support; however, as the recent bumper crop of fine albums demonstrates, recorded folk music is alive and well as a full supplement to the live performances upon which it is based.

Tom Chapin, brother of the late singer Harry Chapin, has released *In the City of Mercy* (Spector), which features material both written specifically for this album and from the days spent in concert with his brothers, including "Saturday Morning" and "Circle," both staples of a Chapin concert.

Baptism of Fire (Philo), the new album by New England folksinger Lui Collins, offers her ringing voice and easy melodies through a wide range of musical influences not usually expected from the deceptively simple approaches found here. Similar is Jan Henshaw's *Pirate Ships* (Redbud), which also features Bob Lucas, Bill Schwarz, and Miriam Strum of the band Eclectricity as backup musicians.

Mary McCaslin's *Blue Ridge Epitaph* (Picadilly) provides yet another offering of her distinctly rich voice, this time covering some unusual material for a folksinger, including "Help" and "Blackbird" by the Beatles. *Live at the Great American Music Hall* (Flying Fish) is a recording of a concert given by Terry Garthwaite which also included songs and prose from Rosalie Sorrels and Bobbie Louise Hawkins,

creating an unusual balance between three distinct styles.

Doing My Job by Si Kahn (Flying Fish) is a mixture of straight bluegrass and bluegrass-influenced folk which features such performers as Bill Hicks and Jerry Douglas as backup musicians. Other new bluegrass albums include *No Frets Barred* (Flying Fish), by Orin Star; *Commonwealth* (Flying Fish), by the Newgrass Revival; and *Bluegrass Spectacular* (RCA), a live album by the Osborne Brothers that features Mac Wiseman and the Lewis Family.



Two Windham Hall albums offer dangerously mellow guitar work by a pair of accomplished musicians. David Qualey's *Soliloquy* is predominately classically-oriented original material by the expatriate American guitarist. *Willow* by Daniel Hecht on both six and twelve-string guitars is a more straightforward folk approach to very similar material, aided by the appearance on lead guitar of fellow Windham performer Alex de Gressi.

Instrumental guitar is also the focus of *Ragtime Signatures* (Wildebeest) by Ernie Hawkins, which includes the title cut, a collection of various ragtime

piano motifs, and two Reverend Gary Davis tunes, "Slow Drag" and "Cocaine." Larry "L.E." McCullough, who also played harmonica and tin whistle on the Hawkins' album, has released an album of his own, also on Wildebeest, entitled *His Own Kind*, a remarkable collection of songs from almost every branch of music, all given an original twist that works surprisingly well.

Also on Wildebeest is Debby McClatchy's *Off to California*, which was recorded along with Malcolm Dalgish, Grey Larsen, and Bob Carlin. A mix of standard folk and traditional tunes, this album places the emphasis on the banjo and dulcimer, both of which rely on the Celtic sound of drone strings to produce a wonderfully eclectic effect.

Actual Irish music performed by actual Irish people can also be found on Green Linnet, an actual Irish label. These albums include Robbie McConnell's *Close to the Bone*, which features strong backup work from Tommy Keane on acoustic instruments and Tom Phillips on synthesizer; Kevin Burke's *If the Cap Fits and Promenade*, each of which features instrumental work by Burke, Michael O'Domhnaill, and Donal Lunny; and *Old Hag You Killed Me* by the Bothy Band, which consists of Burke, O'Domhnaill, Lunny, and Matt Molloy, Paddy Keenan, and Tríona Ní Dómhnaill.

Should the reader, thus informed, discover something in the above to his liking, he is encouraged to watch newspapers and such religiously, as these records are able to present only a minor fraction of what folk music is, and the frequent concerts upon which the form depends will quickly complete the picture upon which the meaning of these recordings rests.

Translating reggae lyrics

by Fred Soster

On the Rolling Sea

Tuesday 10:30 am-1:30 pm

Reggae is more than just a type of music. To many it is part of their religion, their way of life, and a means of self-expression. In many reggae songs the artists sing of their religion or personal experiences. To understand the lyrics, the listener must literally translate many of the words or phrases used in the song.

A common theme in many songs is Ras Tafari. Ras Tafari is the religion of the Rastafarians. Rastafarians or Rastas are followers of Marcus Garvey and worship the Almighty in the person of Haile Selassie, also known as Jah, Jah Ras Tafari, or the Conquering Lion of Judah. Ethiopia, referred to by the Rastafarians as Zion, is the promised land.

Many other words require translation or take on new meaning. Below is a list of the most commonly used words with the translation:

babylon—1. the corrupt establishment. 2. the police, a policeman.

bad—good, great.

chalice—a pipe for smoking herb, usually made from coconut shell and tubing, smoked ritually by the Rastafarian brethren.

cool running—a greeting; things are going smoothly.

culture—reflecting or pertaining to ghetto roots values; the values, traditions most highly respected by Rasta.

dreadlocks—hair which is never combed or cut. It is washed. 2. a person with dreadlocks.

dread—1. a Rastaman; a serious thing or idea. 2. a dangerous person or situation.

dready—a friendly term for a brother Rasta.

d.j.—a person who sings or scats with dub music, sometimes called "toasting."

dub—a roots electronic music, created by skillful, artistic re-engineering of recorded tracks.

ganga—herb.

herb—marijuana.

J.A., Jam-down—Jamaica.

Kali, colly—marijuana.

natty dread—a man with dreadlocks.

rocker—reggae as it is played today, the latest sound.

roots—derived from the experience of the common people, indigenous, natural.

seen—I understand, I agree.

spliff—large cone-shaped herb cigarette.

vex—to get angry.

The very word "I" also takes on several new meanings. "I" replaces "me," "you," "my," and "mine." "I" is also used to replace the first syllable of selected words, as in "I-dren," meaning brethren, "I-tection," meaning protection, "I-termination" meaning determination, "Iood," for food, "Iounds" for sounds or music. Similarly, "I and I" is used in place of "I," "me," "you and me," "he or she and I," and "all of us."

Mom tangles with terminology

by Michigan Mom

First Church of Howard Devoto
Sine of the Thames

An emotional debate with the event of every program guide is the definition of program content on the rock shows. Any fan of public affairs can argue the title versus the topic; the rock music on WRUW is more unpredictable. That many of our rock programs deviate into the spoken word, comedy, classical, bluegrass, soundtracks, untracks, jazz, buzz, peppered, slightly sodium, acidic, and garlic is a compliment of a disregard of trends, disrespect of the time continuum, distrust of linear thought, and distilled etceteras which define creativity with soon outmoded classifications.

Also, it's a compliment to listener attention span and tolerance, qualities which commercial radio insists no longer exists en masse. Quality with quantity means one must count one's P's and Q's, and probably the rest of the alphabet, not necessarily in alphabetical order. As entropy seems

the natural flux, that is, the unnatural makes the most common sense, that is, the uncommon can be comfortable when one learns to unlearn, hours of familiar notes lead by clefs in keys and rhythms of hits are jostled by more than a new record of the type to enjoy with the same stance merely shifted by body weight. One should be aware of the temptations of gravity before one's senses are dulled into the bric-a-brac.

Labels give a sense of security, but they take liberties. To be unlimited is to confront the occasional insistent unknown, some sweet and sour unexpected injection to the shaping backdrop. Maybe the word "unlimited" should be added at the tail of the name of our rock programs which tend toward a curious angle of kite. A song is a song is a song, imagery awkwardly suppressed by the edits of the beat. Sometimes honesty compels the perverse, a poem or a chuckle, an atonal difference or other sum before division resumes. Rock terminology is tired once evolution gives a describable form, retired into print, a retread in culture. The validity of a

favorite music ignores a critic's obsolete library reference, but we're stuck with old words newly interpreted by new ears hearing new songs.

I'd like to mix philosophies and advice like medicines which yield altogether different results in combination rather than separately. Musical messages are separate from their creators; sadly some of most incisive, provocative lyrics flow through persons incapable of the emotions and insights which their record evoke. Art seems humanely worthless; it might be another dimension which enters us briefly.

I don't know how much discussion will evolve the WRUW summer program guide. Into my programming goes ten years of comparative tunes. I'll keep pushing the borders until the universe is inhaled again. I'm only one more rock radio programmer who satisfies the needle fixation of engraved round chemical PVC, regardless of era, and my own addiction to telepathy through a late late night microphone. What kind of music is permissible?

2 B'dway: the good, the great & the rotten

by Stephen Goldman
Another Op'nin'
Saturday 6-7 pm

Joseph and the Amazing Technicolor Dreamcoat (Chrysalis)

Joseph, based on the biblical story, was the first show by the team of Andrew Lloyd Webber and Tim Rice (Jesus Christ Superstar, Evita). And, although new songs have been added and others revised since the show made its initial appearance in 1968, this is not the team's best effort.

However, it is a show that cannot be simply dismissed. The wit and sarcasm of the lyrics are amusing and demonstrate a talent of Webber and Rice that has not been evident in their later shows.

Some of the songs are also effective parodies of cliched music genres. "One More Angel in Heaven" is sung to a country melody and "Benjamin Calypso" to a Latin beat. Best of all, "Song of the King" parodies Elvis Presley's songs.

On the negative side, some of the music is similar to middle-of-the-road rock ("Jacob and Sons," "Pharoah Story"). There is also Webber and Rice's preoccupation with stardom. Although there is nothing wrong with writing musicals about famous people, we do not always have to be hit over the head with that fact in the lyrics. The title Jesus Christ Superstar speaks for itself. Evita has "just a little star quality," and in Joseph it pops up in "Pharoah Story" ("could become a star").

One hidden benefit of the album is that it should be good for introducing children to Broadway music. The lyrics are easy to understand and the music

catchy and "popish" enough that the show appeals to all ages.

Joseph is, in general, a very good, enjoyable and light musical for the entire family. If you are not looking for deep symbolism or complicated music, this is the show for you.

Historical Note: Shortly after Jesus Christ Superstar made it big, the original, original Joseph was released on Sceptor Records. This features the pre-Broadway version of the show and is now out-of-print. It is difficult to find and if you should come across a copy, get it. This version, while simpler musically, is very interesting to listen to (pick out the musical chords that Webber and Rice also used in Jesus Christ).

Merrily We Roll Along (RCA)

Based on George S. Kaufman and Moss Hart's play of the same name, this musical is about friendship and the loss of youth's idealism. The musical travels backwards in time, as the play did, starting in 1980 and tracing the lives and frustrations of three friends back to 1955. For the show, Stephen Sondheim has written his best lyrics and an excellent score.

The score successfully integrates techniques Sondheim has used in earlier shows. The title song serves as a recurring theme to move the action ahead (or, in this case, behind) as "The Ballad of Sweeney Todd" did. The music style and instrumentation resemble that used in Company. The use of different people singing different lyrics simultaneously also shows up here, as it did in Pacific Overtures and Sweeney Todd.

The lyrics in the show are excellent. From the optimism of "The Hills of Tomorrow" to the cynical disappointment of "Now You Know," Sondheim has taken us into the minds of the characters and often, ourselves.

Since the show moves backwards, the liner notes become indispensable in following the progression of the songs. Fortunately they are quite comprehensive.



At press time, RCA had only released this as a special audiophile disc based on half-speed mastering. Basically what that means is that while the recording quality is excellent, it is also very expensive. This will, unfortunately, put it out of the reach of some people's budgets. Hopefully, RCA will release it as a regular recording also. Whether or not they do, this is an excellent album by one of America's leading composer/lyricists.

Turned-On Broadway (RCA)

This is the answer to, "What could be worse than Hooked-On Classics?" Luther Henderson (who?) and the

"Broadway Symphony Orchestra" have managed to ruin more than 70 Broadway tunes by putting them to a disco beat.

Rogers and Hammerstein (among others) are rolling over in their graves.

Original Cast Records Company

Have you ever wondered what happens to the shows not recorded by major record companies, like RCA and Columbia? Some of them are recorded by this small company in Connecticut. They record shows which have very short runs, shows which close before they reach Broadway, and Off-Broadway shows.

All of the recordings are top-notch technically. Many of them are excellent overall: often from shows which close despite very good songs or that played only Off-Broadway and were therefore ignored by the major labels. The Baker's Wife (music and lyrics by Stephen Schwartz who also did Pippin and Godspell) and King of Hearts (based on the movie) stand out as examples of shows with song worth saving on record. Some of the other better albums are: 18 Interesting Songs from Unfortunate Musicals, Martin Charnin's Mini-Album, and Piano Bar.

Not all of these are worth having, though. Shows with bad music do close and some have been recorded by Original Cast. Bring Back Birdie demonstrates that sequels to Broadway hits (Bye Bye Birdie) are not necessarily a good idea.

For more information on their recordings and prices, write to:

Original Cast Records
Box 496
Georgetown, CT 06829

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by Mildred Jackson, N.D. & Terri Teague
176 pp, illustrated, paper,
Recipes for herbal remedies and other alternative healing methods. Includes chapters on emergency procedures, fasting, and plants and pets.

THE MALVINA REYNOLDS SONGBOOK
illustrated by Emmy Lou Packard
96 pp, 8 1/2 x 11, paper,
Includes "Little Boxes," "Turn Around," "Rosie Jane," and many more.

DRAW!
A Visual Approach to Thinking, Learning and Communicating
by Kurt Hanks and Larry Belliston
260 pp, paper,
Anyone can learn to become an artist and communicate visually with this primer on visual thinking.

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How to improve FM reception

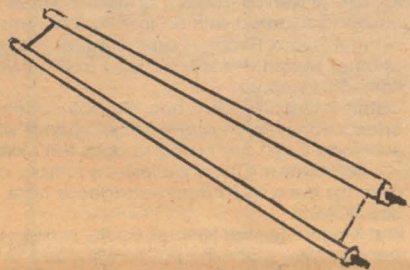
Unlike AM where the broadcast signal tends to follow the curvature of the Earth, FM broadcast signals tend to travel in straight lines unless they hit an obstruction. When something gets in the way of an FM broadcast signal, the signal will usually bounce, but this depends on what material the obstruction is made of. Metal and concrete structures will cause the best reflections whereas wood causes minimal reflections.

Reception problems in metal structures are more difficult to solve. As a result, those solutions for steel and concrete structure will be discussed and can be applied to wood structures as well.

Radio waves experience the greatest difficulty in penetrating steel, aluminum siding and steel reinforced concrete, therefore the antenna on the home receiver should be in or around a window or door, or better, outside the structure altogether. In wood structures, placement can be just about anywhere that the receiver will fit.

Antenna Types

A) 300 OHM TV Twin-Lead. This is a flat type of cable with two side-by-side conductors, separated by plastic insulation. This type will work directly with the 300 OHM connections on the back of most receivers. This antenna is directional, so just adjust positioning for best reception. It is also commercially available. See diagram:



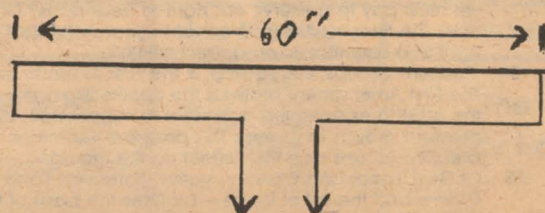
B) 50 OHM Vertical. Use RG-58 type coax cable.

While some are mismatched, they will still work when connected to the 75 OHM terminals on the back of most receivers. This is non-directional.

C) 300 OHM External antenna with 75 OHM matching transformer. This antenna is the best type and different sizes and styles are available in varying price ranges. Generally, the further away the receiver is from the FM broadcast station, the larger the antenna must be. A 300 OHM to 75 OHM matching transformer is then connected to RG-59 type coax (75 OHM) which is then directly connected to the 75 OHM connector on the back of most receivers. This antenna is highly directional.

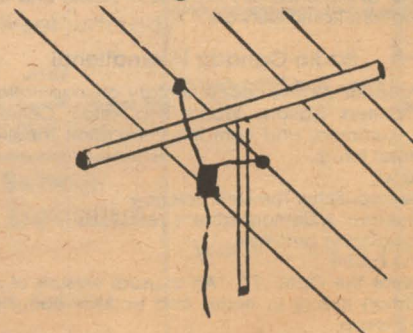
Building the Antenna

A) 300 OHM Twin-Lead. For broadcast FM, the antenna instructions are as follows: Mount antenna with 60" arm straight and rotate for best reception. See Diagram:



B) 50 OHM Vertical. Strip 30" of the outer plastic covering from the RG-58 type coax. With the braid now exposed, starting at the top of the antenna, push the braid down until it loosens enough to be pushed over the black outside covering. Pull it all the way until all the slack is out of it and tape the bottom end of the braid. The braid at the other end of the cable will go into the antenna ground, and the center conductor will go into the 75 OHM antenna connection. Fasten the antenna into the vertical position wherever reception is best.

C) 300 OHM External. This type of antenna looks like a TV antenna and may, in fact, be a TV antenna. The matching transformer connects at the antenna, the 75 OHM RG-59 type coax connects to the transformer. The other end of the coax connects to the 75 OHM antenna connections on the receiver braid (or aluminum foil with ground wire) connects to the antenna ground, the center conductor connects to the 75 OHM connection. When installing type F connector on RG-59 type coax, strip outer covering, braid or foil/wire, and center conductor insulation back 1". Insert F connector on to coax, making sure the center conductor insulating plastic fits into hole on F connector. Insert until black outer covering meets the wall on the connector. Crimp with pliers to hold cable on connector. See Diagram.



Better WRUW Reception

Ideally, you will want to use an external antenna. WRUW-FM operates at a much lower output power than most commercial FM stations in greater Cleveland. Using a good antenna improves your alternative sound. A simple dipole antenna enhances the quality of reception. Make use of knowledgeable salespeople in local electronics and stereo stores and ask them to demonstrate specific aspects of each system, and select a system suited to your listening needs.

(Reprinted from "Ninety-Two," the program guide of KGLT in Bozeman, Montana.)

June 12: Old and New Dreams

On Saturday, June 12, WRUW-FM and the Northeast Ohio Jazz Society will present the contemporary jazz quartet Old and New Dreams. They will be performing at 8 pm at Strosacker Auditorium on the Case Western Reserve University campus. Tickets for the concert are \$7 in advance and \$8 at the door (\$5 and \$6 respectively for NOJS members and CWRU students).

Old and New Dreams consists of Don Cherry (trumpet), Dewey Redman (tenor sax and musette), Charlie Haden (bass), and Ed Blackwell (drums) all of whom have worked with Ornette Coleman at one time. Many of their recordings

are compositions of Coleman's from the late 50's and early 60's, while others are new tunes written by the group. The quartet is considered to be avant garde and successfully combines elements of African music with melodies.

All of the artists have a great deal of experience and depth. Cherry has worked with John Coltrane, Sonny Rollins, Albert Ayler, and Archie Shepp. His albums include *Don Cherry* (Horizon Records), *Live in Ankara* (Sonet), and *Where is Brooklyn?* (Blue Note). The other members also have traditions of excellence.

As a group, Old and New Dreams has released three albums:

Old and New Dreams

(Black Saint Records BSR 0013)

Old and New Dreams

(ECM-1-1154)

Playing

(ECM-1-1205)

Tickets may be purchased in advance at Record Rendezvous (Public Square), Wax Stax (Lee Road), and Westgate Music (Center Ridge Road). For more information, call 752-0155 in the evening.

WRUW thanks its first program underwriter: Soundstage 25, located at 1899 West 25th Street in Cleveland. Soundstage 25, a showcase and recording environment, is underwriting "Live from Studio A" which is heard on Saturdays at 2 pm. "Studio A" features live music by local bands.

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Summer Program Highlights

SUNDAY

11 pm Energy Watch

Interviews with energy experts on energy's impact on employment, environmental effects, technological breakthroughs, alternative energy sources and energy saving tips you can use at home. Brought to you as a service of the Energy Electric Institute and produced by Jameson Broadcast.

MONDAY

7 am Forum

For those interested in yesterday, today, and tomorrow, this program explores the infinite dimensions of the world. Forum looks at current events, noted personalities, scientific research, and the lighter side of life (such as the mating habits of blowfish). Recent topics have included cancer research, math anxiety, and biofeedback. Produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

1:30 pm Radio Canada International

"One World for All"—A documentary on population, drawn from the United Nations World Population Conference in Bucharest, Rumania, and from the Population Tribune, a non-governmental forum.

- May 10 Food
- 17 Demography: The New Science
- 24 Quebec: A Demographer's Test Case
- 31 Population and War
- June 7 The Future
- "Who Were the Ones...?"—An unusual version of American and Canadian history in stories and ballads about the North American Indians.
- Jun. 14 "Who Were the Ones?," "Hey Broker, Pawn My Watch," and "Crowfoot"
- 21 "Big Bear," "Crazy Horse," and "Hit-Run Mowdown"
- 28 "Louis Riel," "Pontiac," and "Ode to an Indian Girl"
- Jul. 5 "The Little Bighorn," "Poundmaker," and "Collection Blues"
- 12 "Chief Joseph and the Nez Perce," "Mungo Martin," and "Rosemary Roper"
- 19 "Walking Eagle," "Protest Song," "Ballad of a Pavillion," and "Ballad of a Melis"
- 26 "Little Charles Wenjek" and "Who Were the Ones?"



"The Newfoundland Seal Hunt"—Seal hunters, movie stars, politicians, and protesters all have a say in these documentaries about the economics and politics of the controversial Newfoundland seal hunt.

- Aug. 2 Three Blows to the Skull—Describes the government-regulated slaughtering house procedures which are essentially the same as those used to kill young seals. This segment also discusses whether or not the seal population is endangered.
- 9 One Man's Work: Another's Protest—Explains how the seal hunt is lucrative business, not only for some people in the fur business, but also for those opposed to it.
- 16 In Story and Song: Take Me Back to the Rock—Songs, poetry, and stories written by Newfoundlanders in response to the protesters from the outside world.

7 pm Free Ukraine

Ukrainian news, music, and information. Produced by Marko Farion and WRUW.

10 pm Walking Dr. Bill's Rhythm & Blues Survey

Bill Anderson hosts this history of rhythm and blues featuring a different artist each week.

TUESDAY

7 am Forces Which Move the World

An informal examination of major and minor world religions, produced by Al Albarran at KSHU-FM and distributed by the Inter-collegiate Broadcasting System (IBS).

- May 18 Christianity, part 1
- 25 Christianity, part 2
- Jun. 1 Taoism/Confucianism
- 8 Shintoism/Zoroastrianism
- 15 B'hai Faith
- 22 Systems Which Could Be Considered Religions
- 29 Cults

To Your Health

A discussion series dealing with health issues of general interest produced by WDOM-FM and distributed by IBS.

- Jul. 6 The Education of the Health Care Consumer
- 13 Exercise and Fitness
- 20 Services of the Catholic Health Association
- 27 Library Hospitals
- Aug. 3 Patient Advocates
- 10 Death and Dying
- 17 Health Care Planning
- 24 Stress

1:30 pm Living Atlanta

The lives, struggles, and hopes of black Atlantans during the early decades of the century. Produced by WRFG and distributed by the National Federation of Community Broadcasters (NFCB).

- 18 Working on the Railroads: The Trainmen
- 25 Working on the Railroads: The Servicemen

Bill of Rights Radio Education Project

A documentary series examining the Bill of Rights from a legal, historical, philosophical, and social point of view. Featured are the voices of concerned citizens, lawyers, and scholars, all mixed with music, dramatization, and the sounds of recent historical events. This show is produced and distributed by the Pacifica Foundation.

- Jun. 1 Guns, Weapons: The Right To Bear Arms—Tens of thousands of people are killed every year in the U.S. by guns. Are all these deaths and injuries the price we must pay to preserve our right to bear arms? Or does the Second Amendment only guarantee that right to a specifically organized militia?
- 8 Pressure Groups, Censorship, & the First Amendment—The First Amendment protects the conflicting rights of the artist to express, the audience to experience, and pressure groups to protest. This program examines pressure groups and their effect on the media.
- 15 Of God, Land, and Country: Native American Land Claims and the Bill of Rights—Explores the basis of the Indians' constitutional grievances based on the Fifth Amendment (deprivation of property without due process) and sketches the history of these claims.
- 22 Neutral Against God: Does the First Amendment Prohibit Prayer in Public Schools?—Is prohibition of prayer in schools a violation of free exercise of religion?
- 29 Throw Away the Key: The Eighth Amendment, Cruel and Unusual Punishment—Many state prisons are under court orders to improve conditions, but are financially unable to take corrective action. Some corrections officials think that the prisons will eventually erupt and that the ensuing violence will alert the public to the need for corrective measures.
- Jul. 6 The Public Library in America: An Experiment in Democratic Control—Should tax dollars be used to buy what some people consider to be objectionable material? Or would that be a violation of freedom of speech and of the press?
- 13 Sex Education in the Public Schools—Examines the concerns of parents who believe that their children are being instructed in religious values, students who want to know, and teachers who claim that they are teaching, not values, but how to find them.
- 20 Temptation, Crime, and Original Sin: Entrapment, Police Procedures, and the Bill of Rights—Is temptation into breaking the law consistent with the Fourth and Fifth Amendments?
- 27 Freedom of Religion in Prison—Are these rights being endangered now as the attitudes towards prisoners' rights change?

Orientations

Features noted scholars discussing an aspect of East Asian history, politics, or society. Produced by the East Asia Language and Area Center at the University of Virginia and distributed by IBS.

- Aug. 3 Nation Building in Traditional East Asia
- 10 Women in Contemporary Japanese Society
- 17 Population Growth in the Developing World
- 24 Soseki and the Modern Japanese Novel

7 pm Consider the Alternatives

A weekly magazine on political and cultural issues: non-violence, NATO, hunger in America, and the E.R.A. Recent guests have included Dr. Helen Caldicott, Rep. Charles Vanik, Joan Baez, and Ralph Nader. This show is a production of the SANE Education Fund and is distributed by Longhorn.

May 18 The Nuclear Freeze Is Found

- 25 Rebuilding America: A Blueprint for Change—New alternatives to energy, health, tax, and economic development policies are explored.
- Jun. 1 Move over Amsterdam: The UN Special Session—An inside look at plans and preparations for what may be the largest anti-nuclear demonstration in world history.
- 8 The Besieged American Worker (Part 6 of Labor Agenda for the 1980's)
- 15 1982 European-US Peace Tour—An in depth look at the goals of the European Disarmament movement.
- 22 Middle East Perspectives
- 29 Patton vs. Melman—A debate on U.S. military and nuclear weapons policies

Additional program topics were unavailable at press time.

10 pm Suspense

- The original network series is back!
- May 18 Another Man's Poison (starring Charles Boyer)—a charming, urbane husband begins to dabble in murder.
- 25 Death on Highway 99 (George Murphy)—a highway dragnet begins for a man who killed his wife.
- Jun. 1 The Hitchhiker (Orson Welles)—...terror journeys cross-country...
- 8 A Case of Nerves (Edward G. Robinson)—a troubled husband saddled with an invalid wife turns to poison.
- 15 Plan "X" (Jack Benny)—an incredible visitor from another planet decides he likes Earth's civilization—and women.
- 22 Cabin B-13 (Phillip Dorn and Margo)—a terrified bride's honeymoon cruise turns to horror when everyone insists her husband does not exist.
- 29 The Dark Tower (Orson Welles)—a famous actor, perhaps the world's most outrageous ham, plots a bizarre joke.
- Jul. 6 Post-Mortem (Agnes Moorehead)—a nervous widow wonders how close the police will come to discovering how much she had to do with her husband's death.
- 13 The Ten Grand (Lucille Ball)—an out of work dancer, poor but honest, finds \$10,000 and trouble!
- 20 Night Reveals (Robert Young and Margo)
- 27 The ABC Murders (Charles Laughton and Elsa Lancaster)—a timid traveling salesman is troubled by strange black-outs and a series of murders that happens in the towns along his route.
- Aug. 3 The Bedford Murder Case (James and Paula Mason)—a seance in the darkened rooms of an old mansion points the finger of murder.
- 10 Dream Song (Henry Morgan)—a man has the strange delusion that the unoccupied apartment next to his is haunted by murder.
- 17 Three O'Clock (Van Heflin)—an ironic twist of fate places a man bound to a chair next to a ticking time bomb he himself has set to go off.
- 24 The Most Dangerous Game (Orson Welles and Keenan Wynne)—the classic adventure story of a man trapped on a mysterious island, pursued by a hunter who seeks only human game.
- 30 Occurrence at Owl Creek Bridge (Vincent Price)—a confederate soldier tries to make his way home through enemy lines...heading toward a strange destiny.

10:30 pm American Novels

Dramatizations of American classics from Radio 2000 (the people who brought you "The Hobbit" and "Lord of the Rings").

- May 18 & 25: Benito Cereno by Herman Melville
- June 1, 8, 15, 22, 29, and July 6: The Prairie by James Fenimore Cooper
- July 13, 20, 27, August 3, 10, and 17: A Connecticut Yankee... by Mark Twain

WEDNESDAY

7 am The Next 200 Years

Distinguished scholars from all fields examine many aspects of the American experience and evaluate the nation's future prospects. Topics recently discussed include world population growth, space exploration, needs of the elderly, and new issues in child adoption. This show is produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

1:30 pm Man and Molecules

The longest running science show on radio today is brought to you from the American Chemical Society. Past programs have included "The Science of Pain," "The Stale Beer Mystery," "A Vaccine Against Leprosy," and "Oil in the Ocean."

1:45 pm Prime Time

Each week this show deals with a different issue related to aging and gives a rundown of recent legislation and news of importance to senior citizens. Past topics have included the White House Conference on Aging and nutrition for the elderly. "Prime Time" is produced by the National Retired Teachers' Association and the American Association of Retired Persons.

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PROGRAM GUIDE SUMMER 1982

368-2208

	SUN	MON	TUES	WED	THURS	FRI	SAT	
2 ^{am} :30	First Church of Howard Devoto	Dead Air	Digital Synthesis	Sine of the Thames	Mountains of the Moon	Glass Bastion	Wide Eyed & Fried	2 ^{am} :30
3		Catherine Butler						3
4		MODERN MUSIC						4
5		Lost Causes						5
6	Michigan Mom	Keith Bowman	ELECTRONIC ROCK CLASSICS	Michigan Mom	Brown Study	Annie's Other Show	MODERN DIVERSIFIED	6
7	THIRD WAVE	Forum	Forces	Next 200 Years	Focus	Swingin' Years	Diversified Inc	7
8		Bach to the Grind	Interlude	The Pepi Lopez Hour	The Sonny Hours	Bebop for Breakfast		8
9		Val Matula	Stephen Goldman	Eddie Potokar	Sonny Scarladetti	Don Sebian		9
10		CLASSICAL	Waking Up in Style	FREEFORM	50's & 60's ROCK	JAZZ		10
11	Classical Sound Gallery	The Implied Beat	On the Rolling Sea	In Praise of Skinny Guys	Crossroads	WRUW Lecture Series	Children's Stories	11
N	Orange Schubert	Paul Hanson	Fred Soster & Pete McCall	Crazy Lady Blue	Don Charles	Reality Raids Refrigerator	Roll Away the Dew	N
1 ^{pm} :30	Stephen Cahn	JAZZ	REGGAE	MODERN MUSIC	COUNTRY	Michigan Mom	Cousins Dan & Jimmie Wilson	1 ^{pm} :30
2	CLASSICAL	Radio Canada	Bill of Rights	Man & Molecules Prime Time	Man & Molecules Radio Moscow	SCRAMBLED WAVE	BLUEGRASS	2
3	Baroque on the Street	Under the Mango Tree	Milktoast	Gumshoe	Journey to Tyme	Suburban Renewal	Live from Studio A	3
4		Ched Stanisich	Cliff Faintych	Cliff Faintych	George Gell	Joe Daquino	Cold Sweat	4
5		REGGAE	MODERN MUSIC	MODERN MUSIC	60's ROCK	MODERN MUSIC	Keith Bowman REGGAE MODERN MUSIC	5
6		Pre Ukraine	Cheeze Whiz for Brains	The Rock Block	The Greg Holtz Show	Mish Mash Hour	Arts Profile	6
7	N	Marko Farion	Kirk Eichler PUNK, NEW WAVE, HEAVY METAL, ETC.	John Fry ROCK	Greg Holtz POLKAS	Chris Rockmore	Another Op'nin' BROADWAY MUSICALS	7
8	Marty Drabik	Free Ukraine	Alternatives	Jack Flanders	Rainbow Connection	FREEFORM	Those Oldies but Goodies Stan Skebe 1950-64	8
9	AVANT GARDE	Annie's Show	Colours	Meta 4	When the Roses Bloom Again	Your Favorite Rebellion	D.O.P.E.	9
10	Insecure Hilarity	Ann Weatherhead	Steve Winegar	Howard Bell	Cousins Dave & Dan Wilson	Joe Riznar	Lars Harper	10
11	Larry Collins	BLUES	JAZZ	PROGRESSIVE	BLUEGRASS	ASSORTED ROCKS	NEW WAVE	11
M	MODERN DANCE	Walking Dr. Bill's R&B Survey	Suspense American Novels	Reel Live Music	Greek Connection Radio Free Lambda	Down by the Cuyahoga	Hot Sauce	M
1	Cross Currents	Benevolent Inertia	The Swing Shift	Bird Calls	Evening Shades	Jim Szabo	Catherine Butler	1
	Jon Platt	Bob Harris	John Zeitler	Bill Anderson	Paul Hanson	JAZZ	MODERN MUSIC	
	JAZZ	JAZZ	SWING/BIG BAND	JAZZ	JAZZ	at Midnight		

Reggae and

I

by Keith Bowman
Cold Sweat
Saturday 3-5:30 pm

Premise:

Because of difficulty in placing reggae within the framework of traditional Eastern music, it needs to grow through the warmth and the passions of the movement of "I" feet.

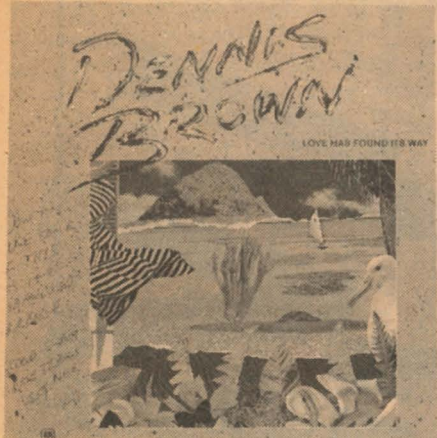
Whether or not your favorite reggae artists is heavy "roots" in feel, hopefully, he expresses the importance of following a path towards relaxation of aggressions and passions other than through confrontation.

Some recent recordings:

We Must Unite (The Viceroy—Trojan)
Good vocals with some strong messages. "We Must Unite," "Time is Important to Me," and "I'm Tryng On" are tracks well laid.

Poor Man Style (Barrington Levy—Trojan)
Poor Man Style shows the smoothness of Levy brought to fruition by Linval Thompson's production. "Man Give Up" and "Don't Give Up"—messages for all in paradox over paradise.

Scientist Strikes Back Prince Jammy (Roots Radicals Band—Trojan)
Some smooth dub that is fairly consistent with prior releases. Some nice effects but brings out nothing new.



Love Has Found Its Way (Dennis Brown—A&M)
Multiple personalities plague the vocalist portrayed without this reggae assimilation. Dennis Brown's crossover attempts in soul might succeed if he had his heart in it. But I doubt it. "Blood, Sweat, and Tears" carries an essence of his potential. Printed lyrics and a Burt Bacharach cover add little to the package when the lyrics are boring and the cover an exercise in fiscal futility.

Sugar Pie/Sugar Pie Dub (Melody Makers—Tuff Gong)
Rita Marley production and the passions of Jamaican youth make a reggae song for pre-pubescent an endearing success. Look for it, because you will hear it first, and like it.

I Step for Truth/Backoff (Vince Black—I-Tone)
In heavy manner and forceful will, Vince Black delivers intense, pure music. Step for truth and step in the right direction.

XTC's 'English Settlement' imitates the Beatles

7

by Mitch Bailes
English Settlement
XTC
(Epic Records)

XTC is considered by many to be one of the most important bands to emerge from the British new music horde, and they are also one of my favorite bands. Their recent double LP **English Settlement** has also been released as a single album in the U.S. (although the domestic version has a cheaper cover and five songs have been deleted by Epic Records, the group's American label.)

The playing and singing on the record are excellent, with well-arranged vocals and harmonies complementing the six-and twelve-string guitars and a strong rhythm sections. Bass player Colin Moulding contributes four of the LP's 15 songs, and his "Runaways" opens the album strongly, dealing with a serious subject in a sensitive manner. "Ball and Chain," however, another Moulding tune, is merely a silly pop song, suffering from the same excesses as some of Paul McCartney's post-Beatles records.

Throughout **English Settlement**, it sounds as if XTC is attempting to become the Beatles of the '80's, and this effort is strikingly noticeable on guitarist's Andy Partridge's "Senses

Working Overtime." The album's first single, "Senses" is an irresistible hit, but like "Every Little Thing She Does Is Magic" by the Police, it sounds overdone.

"Leisure," one of the five songs left off the U.S. LP is again reminiscent of McCartney, but this time the song is solid, with a touch of Partridge's view of live.

I have always loved the twelve-string sound, so it's no wonder that "All of a Sudden," with its ringing electric guitar, sounds first-rate to me. Partridge has written a beautiful lament, "All of a sudden we find that we've lost love...love's not a product you can hoard."

"Melt the Guns" provides further social commentary, but it lacks the wit and devastating impact found on "Real by Reel" from the third XTC album, **Drums and Wires**.

Unfortunately for **English Settlement**, it can only suffer by comparison to **Drums and Wires**, a brilliant and highly acclaimed record. However, the new album, XTC's fifth, seems to be reaching a wider audience, perhaps because it is more consciously commercially-oriented. All in all, **English Settlement** is a significant but mixed release from these clever English lads.

XTC Discography

American releases:

Drums and Wires (third LP)
Black Sea (fourth LP)
English Settlement (fifth LP)

Additional releases (containing material not available on U.S. LP's):

3D (12" EP)
White Music (first LP)
Go 2 (second LP)
Go + (12" EP)
Statute of Liberty (single)
This Is Pop (single)
Are You Receiving Me? (single)
Life Begins at the Hop (single)
Chain of Command (7" EP)
Making Plans for Nigel (single)
Wait Till Your Boat Goes Down (single)

Generals and Majors (single)
Respectable Street (single)
Towers of London (single)
Senses Working Overtime (12" EP)
Ball and Chain (12" EP)
English Settlement (double LP)

Collections which XTC appears on:

Times Square
Guillotine's Sampler
Live at the Hope and Anchor

Country Music

Smithsonian collection presents 153 songs spanning 53 years

by the elder Dave Wilson
When the Roses Bloom Again
Thursday 7:30-10:30 pm

The history of country music on eight long-playing albums? Sounds like the unavoidable television huckstering of a rapid talking announcer with a TV-only offer. Not so, as this is the Smithsonian Collection of Classic Country Music prepared by Bill C. Malone, professor of history at Tulane University.



One hundred and fifty-three songs programmed and annotated by noted music historians and author Malone span a period from 1922 to 1975. Professor Malone suggests the chronological perspective of the package is intended to enable the listener to relate to the music's growth and development. A fifty-six page booklet included contains a historical overview of the music industry in the context of the nation's growth and change in the twentieth century. Each musical selection includes biographical data on the recording artist as well.

Many of the songs included have now been made available to listeners after having been out of print for some time. Economic conditions have caused RCA to curtail re-issuing their Vin-

tage Series, thus many significant early recordings have remained obscure and difficult to obtain.

The package begins with Eck Robertson's July 1, 1922 recording of "Sallie Gooden," generally thought to be the earliest commercial country music recording.

Country music's first million seller, "The Prisoner's Song," recorded in 1924 by Vernon Dalhart, enabled the young hillbilly music industry as it was then called, to gain economic success and allow musicians the opportunity to record.

The record of the 1930's Southwest includes the first million seller by a woman artist, Patsy Montana's 1935 recording of "I Want to Be a Cowboy's Sweetheart."



Bob Wills and the Texas Playboys are represented by two songs, including the classic, "New San Antonio Rose." In addition, the Carter Family, Jimmie Rodgers, Vernon Dalhart, Roy Acuff, Hank Williams, Gene Autry, Lefty Frizzell, the Lounin Brothers, the Sons of the Pioneers, Ray Price, Bill Monroe, George Jones, Merle Haggard, and Willie Nelson each have two selections included.

Some of the originals included are known to today's audiences in a dif-

ferent fashion but the originators tend to be long forgotten. At Dexter's 1942 original "Pistol Packin' Mama" and the Rouse Brothers' 1939 "Orange Blossom Special" are two examples of songs having been copied numerous times since their first release.

Just as in sport there is a perpetual argument over All-Star lineups, so with music collections will there be discussion over what is included to the detriment of that which is excluded. Does this collection include enough country music? Why not include Dero Bailey, the early Grand Ole Opry's harmonica wizard and only black performer? Can the period of 1963-1975 be covered on one record?

The elder Dave Wilson takes the academic approach with regard to the pass/fail system and gives the Smithsonian Collection of Classic Country Music a "pass." The strength lies in the early classics made again available in clean, crisp-sounding recordings. Listeners of WRUW should call 368-2208 during scheduled country music programs to hear specific selections.



To obtain the eight record set, you must send \$50 to the Smithsonian Collection of Recordings, the Division of Performing Arts, Smithsonian Institution, Washington, D.C. 20560.



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Coming Soon: 'Ruby'

Starting this July, WRUW will begin airing "Ruby," a daily science fiction, adventure series taking place in the outer regions of the galaxy. "Ruby" is produced by the ZBS Foundation, producers of "Stars and Stuff" and "The Incredible Adventures of Jack Flanders." Listen for "Ruby" this summer on your community alternative 91.1 FM.

Can We Help?

In our search for the best music of all kinds to play for Cleveland, WRUW often airs records on small, hard-to-find labels. If, after checking in local stores, you cannot find a record that you heard on WRUW, send a stamped, self-addressed envelope to WRUW-FM, Music Director, 11220 Bellflower Road, Cleveland, Ohio 44106. We'll do our best to tell you how to find it.

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